LOYOLA UNIVERSITY BULLETIN

Volume XXVIII September, 1946 No. 7

COLLEGE OF MUSIC

SESSION BULLETIN

1945-1946

SESSION ANNOUNCEMENTS

1946-1947

LOYOLA UNIVERSITY

6363 St. Charles Avenue

New Orleans 15, La.

LOYOLA UNIVERSITY BULLETIN

Vol. XXVIII September, 1946 No. 7

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"LOYOLA UNIVERSITY, NEW ORLEANS"

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6317 St. Charles Avenue
NEW ORLEANS, LA.

1946 - CALENDAR - 1946

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1947 - CALENDAR - 1947

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SESSION CALENDAR—1946-1947

FALL SEMESTER

1946

Aug. 29-30, Thurs.-Fri.—2:00 P. M. to 5:00 P. M.—Entrance examinations.

Sept. 19, Thursday—8:30 A. M. to 12:30 P. M.—Examinations for removal of conditions.
9:00 A. M. to 12:00 M.—Registration of Entering Freshmen, Marquette Hall.
1:00 P. M. to 4:00 P. M.—Registration of Second Semester Freshmen.
1:00 P. M. to 5:00 P. M.—Placement Test for Entering Freshmen.

Sept. 20, Friday—8:30 A. M. to 12:30 P. M.—Placement Tests for Entering Freshmen.
9:00 A. M. to 12:00 M.—Registration of Sophomores and Upper Division Students.
1:00 P. M. to 4:00 P. M.—Registration of Sophomores and Upper Division Students.

Sept. 21, Saturday—1:30 P. M. to 5:30 P. M.—Examinations for removal of conditions incurred in Part-Time courses.

Sept. 23-24, Mon.-Tues.—Freshmen Orientation.

Sept. 23, Monday—Fee for late registration. Classes and lectures begin for all except Entering Freshmen.

Sept. 24, Tuesday—1:00 P. M. to 4:00 P. M.—Completion of registration procedure for Entering Freshmen. No afternoon classes will be held in the College of Arts and Sciences.

Sept. 25, Wednesday.....Classes and lectures begin for Entering Freshmen.

Sept. 26-27, Thur.-Fri.....7:00 P. M. to 9:00 P. M.—Registration for Night Classes.

Sept. 27, Friday.....9:45 A. M.—Mass of the Holy Ghost, Church of the Most Holy Name of Jesus.

11:00 A. M.—University Convocation, Holy Name Auditorium.

Sept. 30, Monday.....Latest date for registration or change in registration.

Oct. 5, Saturday.....Latest date for filing of applications of candidates for degrees to be conferred in May, 1947.

Nov. 1, Friday.....Solemnity of All Saints; no classes.

Nov. 12, Tuesday .....Mid-Semester Examinations begin.

Nov. 28-29, Thurs.-Fri.....Thanksgiving holidays; no classes.

Dec. 4-6, Wed.-Fri.....Annual retreat for all students.

Dec. 7, Saturday.....8:30 A. M.—Closing exercise of retreat, Church of the Most Holy Name of Jesus.

Dec. 14, Saturday.....Theses due in final form from candidates for degrees to be conferred in February, 1947.

Dec. 20, Friday.....11:00 A. M.—University Convocation, Holy Name Auditorium. Christmas vacation begins after last scheduled class.

1947

Jan. 3, Friday.....Classes resumed.

Jan. 21, Tuesday.....Fall Semester examinations begin.

Feb. 7, Friday.....Commencement exercises, 8:00 P. M.

SPRING SEMESTER

Feb. 3, Monday.....Spring Semester begins. Registration.

Feb. 4, Tuesday.....1:00 P. M. to 5:00 P. M.—Placement tests for Entering Freshmen.
Fee for late registration.
Classes and lectures begin.

Feb. 8, Saturday.....Examinations for removal of conditions incurred in the Fall Semester.

Feb. 12, Wednesday.....Latest date for registration or change in registration.

Feb. 15, Saturday.....Latest date for filing of applications of candidates for degrees to be conferred in September, 1947.

Feb. 17-18, Mon.-Tues.....Carnival holidays.

March 20, Thursday.....Mid-Semester examinations begin.

April 2, Wednesday.....11:00 A. M.—Convocation. Easter recess.

April 8, Tuesday.....Classes resumed.

April 19, Saturday.....Theses due in final form from candidates for degrees to be conferred in May, 1947.

May 15, Thursday.....Ascension Thursday; no classes.

May 20, Tuesday.....Final examinations begin.

May 28, Wednesday.....Distribution of Awards, 8:00 P. M.

May 30, Friday.....Commencement exercises, 8:00 P. M.

June 9, Monday.....Summer Session begins.

COLLEGE OF MUSIC

BOARD OF DIRECTORS OF THE UNIVERSITY

Rev. Thomas J. Shields, S.J., A.M., S.T.L. *President*
Rev. A. William Crandell, S.J., A.M., *Vice-President*
Rev. Thomas A. Carey, S.J., A.M., *Secretary*
Rev. Orie L. Abell, S.J., Ph.D., S.T.D., *Treasurer*
Rev. George A. Francis, S.J., Ph.D.

UNIVERSITY COUNCIL OF DEANS AND REGENTS

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Chairman

Rev. A. William Crandell, S.J., A.M.,
Dean of Faculties, College of Arts and Sciences

Thomas D. Speidel, M.S., D.D.S.,
Dean of School of Dentistry

Vernon X. Miller, A.B., LL.B., J.S.D.,
Dean of School of Law

John F. McCloskey, B.B.A., R.Ph., M.B.A.,
Dean of College of Pharmacy

Ernest E. Schuyten, Mus.D., F.N.C.,
Dean of College of Music

Rev. Lester F. X. Guterl, S.J., A.M.
Assistant Dean of College of Arts and Sciences
Dean of Men

Rev. Joseph B. Bassich, S.J., Ph.D.,
Regent of School of Dentistry

Rev. Andrew A. Doherty, S.J., A.M.,
Regent of School of Law

Rev. James F. Whelan, S.J., Ph.D.
Regent of College of Pharmacy

Rev. George A. Francis, S.J., Ph.D.,
Regent of College of Music

OFFICERS OF ADMINISTRATION

Rev. Thomas A. Shields, S.J., A.M., S.T.L.,
President of the University

Rev. A. William Crandell, S.J., A.M., *Dean of Faculties*

Ernest E. Schuyten, Mus.D., F.N.C., *Dean*

Rev. G. A. Francis, S.J., Ph.D., *Regent*

Mrs. Ethel Gillin, A.B., *Registrar of the College of Music*

Miss Carmel V. Discon, A.M., *Registrar of the College of Arts and Sciences*

Mr. Guy J. Knobloch, *Bursar of the University*

OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus. D., New Orleans Conservatory, 1924; Fellow of the National College, Dominion of Canada 1931; Artist Teacher, Louisiana State University, 1932-33; Conductor, New Orleans Symphony Orchestra, 1917; President, New Orleans Conservatory of Music and Dramatic Art, Inc., 1940. Member of the National Association for American Composers and Conductors. Member of the Composers and Authors Association of America.

Guy F. Bernard, Mus.M.

Professor of History and Piano (1936).—B. Mus., Loyola University, 1935; Mus. M. Eastman School of Music, University of Rochester, 1938.

Jane Euphemie Blanc, B.Mus.

Instructor in Elementary Theory (1945).—B. Mus., Loyola University, 1945. Member of Phi Beta, National Music Fraternity.

Mildred Cazenavette, B.Mus.

Instructor in Theory (1936).—B. Mus., Loyola University, 1935.

William Bowers, B.Mus.

Instructor in Voice (1946).—B. Mus., Loyola University, 1946. Member of Phi Mu Alpha Sinfonia, National Professional Fraternity.

Annie Ruth Dodds, Master of Music

Instructor in Piano (1945).—B. Mus., Mississippi State College for Women, 1942; M. Mus., Northwestern University, 1943; Member of Sigma Alpha Iota, National Music Fraternity; Member of Pi Kappa Lambda.

*Michael Cupero, B.Mus.

Instructor in Trumpet (1932). First trumpetist, New Orleans Symphony Orchestra; B. Mus., Loyola University, 1933; Director of University Band, 1930—.

Ferdinand Dunkley

Professor of Organ, Theory and Composition. Fellow of the Royal College of Organists, London; Prize winner for Orchestral suite, London; American Guild of Organists; studied at Royal College of Music, London; Certificate in counterpoint, Trinity College, London.

*Ettore Fontana

Instructor in Trombone.—Member of the New Orleans Symphony Orchestra; graduate of the Royal Conservatory of Milan.

Dorothy Brumfield Hulse, B.Mus.

Instructor in Voice (1945).—B. Mus., Loyola University, 1944.

Orval Klopp, B.Mus.

B. S. in Music from Lebanon Valley Conservatory of Music (1940).—Anville, Penna. Piano with Nella Miller, Juliard Institute of Music, N. Y.; Four years of concert work serving with the Special Service Division of U. S. Army.

*Ralph Lacassagne, B.Mus.

Instructor in Flute.—B. Mus., Loyola University, 1937.

Carmen Valenzuela Marechal, B.Mus.

Instructor in Piano (1938).—B. Mus., New Orleans Conservatory of Music, 1922; Diploma for piano awarded by Rudolph Ganz; Member of Phi Beta, National Music Fraternity.

Marietta Alfonso McMurray, B.Mus.

Associate Professor of Voice (1936).—B. Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank LaForge; in Paris, under Vladimir Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932; member of Phi Beta, National Music Fraternity.

Anna Kern Templeman, B.Mus.Ed.

Instructor of Public School Music and Methods (1945).—B. Mus. Ed., New Orleans Conservatory of Music and Dramatic Art, Inc., 1925; Music Supervisor in the New Orleans Public Schools, 1919-1934.

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*Affiliated instructor.

Mary V. Molony

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ under Irene Wiggins Campbell and Ferdinand Dunkley; Chair Directress and Artist Acocmpanist.

Ella de los Reyes, B.Mus.

Professor of Violin and Theory (1932).—B. Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin awarded by Eugene Ysaye, 1922; Member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Rev. Robert Stahl, B.Mus.

Instructor in Liturgical Music; B. Mus., Loyola University, 1940.

Mittie Kern Kirst, B.Mus.

Instructor in Violin, Piano and Theory (1945).—B. Mus., New Orleans Conservatory of Music and Dramatic Art, Inc., 1930; Teacher of Music in the New Orleans Public Schools, 1925-1935.

John B. Whitlock, M.A.

Instructor of Instrumental Methods and Wind Instruments (1946).—B. Mus Ed., Southern Illinois State Normal University, 1937; M. A. in Music, State University of Iowa, 1941.

Eugenia Tebault Passera, B.Mus.

Professor of Piano (1936).—B. Mus., Loyola University, 1936; Member of Phi Beta, National Music Fraternity.

Elisabeth Wood

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church. Brooklyn, N. Y.

GENERAL STATEMENT

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

ENTRANCE PROCEEDURE

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace, notation, keys, scale construction in both Major and Minor modes and intervals.

Students lacking sufficient preparation in theory or who cannot satisfy the prerequisites as set forth in the description of courses must take non-credit preparatory courses until the required degree of ability and knowledge is reached. It must be understood that those working for the Bachelor of Music Degree with applied Music as a Principal field of concentration must give their final graduating Recital before the Bachelor Degree can be conferred.

Students who wish to enter as Freshmen must take a placement test in both theoretical and applied music to satisfy the entrance requirements. The placement test for entering Freshmen will be on Saturday, September 21, from 9 A. M. to 12 Noon.

Conditional Entrance Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

Advanced Standing Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

COURSES OFFERED

1. A four-year course leading to the Degree of Bachelor of Music:
   (a) With Voice as a Major.
   (b) With an Instrumental Major.
   (c) With Composition as a Major.
2. A four-year course leading to the Degree of Bachelor in Music Education.
3. Musical training for special students.

Classification Of Students Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree, who take more than 12 semester hours per semester.

(b) **Special Students** Those who are taking only applied music or certain theoretical courses without intention of working for a degree.

(c) **Part Time Students** are those who take less than 12 semester hours, but intend to obtain a degree.

A special student must take the examinations in classes in which he is enrolled.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in theory and applied music.

FEES AND TUITION

Fees:

Matriculation (at entrance time only)	$5.00
Registration/semester	5.00
Physical Education/semester	5.00
Library/semester	1.00
Cap and Gown Rental (for Seniors)	5.00
Graduation Fee (for graduating Seniors)	15.00
Use of piano for practice/semester (1 hour a day except Sunday and Saturday P. .M.	6.00

N. B.—These fees are not returnable.

Tuition:

Courses 001M, 002M, 003M.....each $40.00
Theoretical music courses (class instruction).....$80.00
Arts and Sciences courses.....$5.00 per semester hour
Theoretical music courses, depending on teacher chosen—one-half hour weekly, private instruction, per semester.
$43.00 $35.00 $26.00
Tuition for part-time students.....$7.50 per semester hour
Tuition for applied music: Vocal, Instrumental, according to teacher chosen:
Thirty one-half hour lessons, private instruction per semester, depending on teacher selected by the student:
$90.00 $86.00 $68.00 $52.00
Fifteen one-half hour lessons, private instruction—per semester, depending on teacher selected by the student:
$45.00 $43.00 $35.00 $26.00

For every examination taken out of the regular time, a fee of $2.00 must be paid to the Bursar.

If the student withdraws from the University before the first half of the semester, no refund will be made for the first half.

Payments Are Made As Follows:

To receive an admit card to classes, the student must pay at time of registration, one-half the total amount charged. The second half will be due at mid-term.

Student Housing The University maintains a limited number of rooming houses for the convenience of male students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Assistant Dean.

ADMINISTRATIVE PROCEDURE

A. Relating to Instruction in Applied Music

1. For students majoring in music education, instruction in minor instruments may be given in classes of not more than four students.

2. Relating to Applied Music. To earn the required credits.

A Student Majoring in Applied Music must take not less than 30 half hours or 15 hours of private instruction each Semester.

B. Relating to Examinations and Grades

1. At the end of each semester an examination is given in each course.

Examinations in applied music are conducted by a jury composed of three members, appointed by the Dean. These three members may or may not be members of the faculty.

2. Regular or special students expecting to validate their credits in applied music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (55%-69%); F, failed (below 55%); FE, failure because of excessive absence; FS, failure because of pre-examination scholastic deficiency; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work, especially in his major and minor areas of concentration. Hence, the candidate for a music degree must present, in addiiton to the minimum of 128 semester hours of credit, a minimum of 128 quality points, or an average grade of "C" or better. Moreover, a student must make a "C" average in each erea of his field of concentration.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," neither semester hours nor quality points are credited, but the semester hours are added as hours attempted in computing a student's standing and credit point ratio.

With the permission of the Dean, a student may repeat a course already succesfully completed in order to better the

quality of his work. The grade earned in the second attempt at such a course is to be considered in all cases as the student's official grade for that course, even though the grade earned in the first attempt be higher. No third attempt will be allowed unless the second attempt results in a Failure, in which case the course must be repeated a second time.

5. A grade will be reported Incomplete if some small portion of the work remains unfinished. To secure credit, this work must be completed within one month after the beginning of the next succeeding semester in residence, or within one month after the beginning of the Summer Session, in case the next succeeding period of residence is the Summer Session.

Any student who desires to remove an Incomplete must first obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.*

6. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination. .

7. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than eight semester hours have been earned is considered as the equivalent of one quarter of a semester.

8. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary indi-

*For each special examination there is a charge of $2.00.

vidual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

C. Relating to Attendance

All students must attend regularly classroom exercises, recitals, and University assembles. They will be charged with all absences except such as are incurred through University action. Students who are absent from exercises on the day preceding or on the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has previously been asked for and granted by the Regent.

A student withdrawing from the College during any semester before the final examination forfeits credit for work done in that semester.

A student will be dropped from a course when he incurs more than three unexcused absences during the semester in that course.

Cases of absence due to serious illness or other extraordinary causes must be referred to the Regent.

Excused absence does not exempt a student from tests, examinations or other written work required during the period of absence. The responsibility of making up work or taking omitted tests or examinations rests wholly upon the student. A failure grade will be given if the student does not fulfill these obligations.

If a student is tardy three times or tardy once for more than fifteen minutes he incurs an absence.

Any excuse for absence can be given by the Regent only and signed by him on a special form for that purpose. This

blank shall be given in the Registrar's office by the student not later than one day after the absence occurred. Failure on the part of the student to do so will render the absence unexcused.

All candidates must be present at the Commencement exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

D. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra The University Symphony Orchestra, E. E. Schuyten, conductor, is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all

students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

Radio The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Courses in voice training and general radio broadcasting technique are offered at the College of Music. Advanced students are required to prepare one program a month for broadcasting.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

PART I

PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DETAILED PROGRAMS OF STUDIES

MAJOR: COMPOSITION

Freshman Year	Sem. Hrs.
Piano	6
Orchestral Instrument	4
*Sight Reading 301-302	2
*Ear Training 301-302	2
*Harmony 301-302	4
Counterpoint 301-302	4
Analysis 301-302	4
English	6
Moral Guidance and Apologetics	4
Total	36

Sophomore Year	Sem. Hrs.
Piano	6
Orchestral Instrument	4
Harmony 303-304	4
Counterpoint 303-304	4
Composition 301-302	6
History of Music 201-202	4
English	6
The Creed. Channels of Redemption	4
Total	38

Junior Year	Sem. Hrs.
Piano	6
Composition 303-304	8
Orchestration 301-302	4
Counterpoint 305-306	6
Score Reading I	4
Orchestra	2
Conducting I-II	2
Religion 301-302 or Sociology 101-102	4
Total	36

Senior Year	Sem. Hrs.
Piano	6
**Composition 305-306	8
Orchestration 303-304	4
Score Reading II	4
Conducting III	2
Electives	6
Religion 305-306 or Sociology 201-202	4
Total	34

*PREREQUISITES: Sight Reading 201-202; Ear Training 201-202; Harmony 201-202; Keyboard Harmony 201-202. Piano, see Piano Department.

**Composition 303-4-5-6: private instruction.

MAJOR: VOICE

Freshman Year	Sem. Hrs.
Voice	6
Piano	2
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
Chorus	2
English	6
French	6
Moral Guidance and Apologetics	4
Total	38

Sophomore Year	Sem. Hrs.
Voice	6
Piano	2
Sight Reading 201-202	2
Ear Training 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Chorus	2
Ensemble	2
English	6
The Creed. Channels of Redemption	4
Total	36

Junior Year	Sem. Hrs.
Voice	8
Piano	2
Sight Reading 301-302	2
Ear Training 301-302	2
Counterpoint 301-302	4
Analysis 301-302	4
Chorus	2
Ensemble	2
German	6
Religion 301-302 or Sociology 101-102	4
Total	36

Senior Year	Sem. Hrs.
Voice	8
Piano	2
Counterpoint 303-304	4
Composition 301-302	6
Chorus	2
Ensemble	2
Italian	6
Religion 305-306 or Sociology 201-202	4
Total	34

MAJOR: PIANO

Freshman Year	Sem. Hrs.
Piano	6
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
Chorus	2
English	6
Moral Guidance and Apologetics	4
Total	30

Sophomore Year	Sem. Hrs.
Piano	8
Sight Reading 201-202	2
Ear Training 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Chorus	2
English	6
Electives	6
The Creed. Channels of Redemption	4
Total	40

Junior Year	Sem. Hrs.
Piano	8
Sight Reading 301-302	2
Ear Training 301-302	2
Harmony 301-302	4
Counterpoint 301-302	4
Analysis 301-302	4
Chorus	2
Ensemble I	2
*Practice Teaching I	2
Accompaniment	3
Religion 301-302 or Sociology 101-102	4
Total	37

Senior Year	Sem. Hrs.
Piano	10
Counterpoint 303-304	4
Composition 301-302	6
Orchestration 301-302	4
Chorus	2
Ensemble II	2
Accompaniment II	3
Practice Teaching II	2
Religion 305-306 or Sociology 201-202	4
Total	37

*Practice Teaching I consists of piano normal.

MAJOR: INSTRUMENTAL MUSIC

Freshman Year	Sem. Hrs.
Major Instrument	6
Piano	2
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
*Orchestra or Chorus	2
English	6
Moral Guidance and Apologetics	4
Total	32

Sophomore Year	Sem. Hrs.
Major Instrument	6
Piano	2
Sight Reading 201-202	2
Ear Training 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Orchestra, Chorus or Band	2
Ensemble	2
English	6
The Creed. Channels of Redemption	4
Total	36

Junior Year	Sem. Hrs.
Major Instrument	8
**Minor Instrument	2
Sight Reading 301-302	2
Ear Training 301-302	2
Harmony 301-302	4
Counterpoint 301-302	4
Analysis 301-302	4
Orchestra or Band	2
Ensemble II	2
Practice Teaching I	2
Religion 301-302 or Sociology 101-102	4
Total	32

*Students not selected for Orchestra must join either Band or Chorus. Percussion cannot be taken as Major Instrument.

**If the Major is Violin the minor instrument in the junior year must be Viola.

If the Major is Cello the minor instrument in the junior year must be Contra Bass.

If the Major is Viola, woodwind or Brass, the Minor must be piano.

Senior Year	Sem. Hrs.
Major Instrument	10
Counterpoint 303-304	4
Orchestration 301-302	4
Composition 301-302	6
Conducting I-II	2
***Practice Teaching II	2
Orchestra or Band	2
Electives (Academic)	6
Religion 305-306 or Sociology 201-202	4
Total	40

***Practice Teaching I consists of Instrumental Normal.

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Prerequisites The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations;" Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum;" MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood;" compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum;" Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto;" Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien;" Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. Violin Department

Prerequisites To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Studies, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violincello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Prerequisites Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Prerequisites To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight, and should show, either by examination or by residence, pianistic ability of grade 4 (freshman year). If the applicant has not this ability, it is required that he study piano with credit until the necessary degree of attainment is reached.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggios. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggios, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

F. Department of Practical Experience

This department is as important to Music than the Laboratory is to any Scientific field of learning.

In all curricula where applied Music is the field of concentration, there is need for practical experience, which can only be gained by active participation in Musical performance, or by the use of reproducing Music instruments to get acquainted with a large repertory of Music (Literature).

These courses in Practical experience are: Orchestra, Band, Chorus, Choir participation, Chamber music, Vocal literature (illustrated), accompaniment, Conducting and Teaching.

G. Department of Solfeggio

Solfeggio embraces three phases of prime importance in Musical Education. These are:

1. Sight Singing—The translation of Notation into sound and rhythmical patterns. (Reading.)
2. Ear Training—The translation and correct writing of sound perception and rhythmic patterns. (Dictation.)
3. Theory—The grammar of Music beginning with the rudements of Music leading to an exhaustive study of Scale formation and classification of intervals in relation with the Diatonic, Chromatic and enharmonic Systems.

DESCRIPTION OF COURSES IN THEORY

Accompaniment In the Junior and Senior years piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 3 sem. hrs.

Analysis 301-302 This course includes Harmonic and Thematic Analysis—the study of muscal construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs.

Appreciation 101-102 This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs.

Composition 301-302 Analysis of form. Original Compositions in small forms. Class instruction. 6 sem. hrs.

Composition 303-304 This course is intended for students majoring in Composition. 68 private lessons. Original compositions in larger forms. 8 sem. hrs.

Composition 305-306 Only for students majoring in composition. Original composition in all forms—Choral, Chamber, and Orchestral Music. 68 private lessons. 8 sem. hrs.

Conducting I Use of the Baton—Conducting of Part songs with previous study and at sight. 1 sem. hr.

Conducting II Intended for students majoring in composition. Analysis of Orchestral scores from the viewpoint of conducting. Observation and practice conducting. 1 sem. hr.

Conducting III Continuation of Conducting II. Analysis of more important orchestral scores from the viewpoint of conducting. Practice conducting of chorus and symphony orchestra. Intended for students majoring in composition. 1 sem. hr.

Counterpoint 301-302 Two part counterpoint. All species. Two part invention. 4 sem. hrs.

Counterpoint 303-304 Three part Counterpoint. All species Three part invention. 4 sem. hrs.

Counterpoint 305-306 Imitations—Canon and Fugue. This course is intended for students majoring in composition. 4 sem. hrs.

Ear Training 101-102 Progressive Rhythmic and Melodic dictation. 3 sem. hrs.

Ear Training 201-202 Two part contrapuntal and simple harmonic dictation melodic dictation continued. 2 sem. hrs.

Ear Training 301-302 More difficult two part contrapuntal and 4 part harmonic dictation. Melodic dictation continued, in faster tempo and speed in registration. This course is intended for students majoring in composition. 2 sem. hrs.

Ear Training 303-304 Continuation of Ear Training 302. Intended for students majoring in composition. 2 sem. hrs.

Ensemble I Vocal groups for motet and madrigal singing. Ensemble for woodwind and brass. Chamber music in all its combinations: sonatas, trios, quartets, etc. 2 sem. hrs.

Ensemble II Same material as Ensemble I. 2 sem. hrs.

Harmony 101-102 Principles of Chord Connection—root position and inversions. Dominant and secondary seventh chords. Chords of the ninth. Harmonization of given basses and melodies. 4 sem. hrs.

Harmony 201-202 Modulation—Alterations, suspensions, anticipations. Passing notes, etc. Harmonization of figured and unfigured basses. Harmonization of given and original melodies. Keyboard harmony. 6 sem. hrs.

Harmony 301-302 A comprehensive review of Harmony 102-201-202 using more advanced material. 4 sem. hrs.

Harmony 303-304 A study in modern harmony. Intended for students majoring in composition. 4 sem. hrs.

History of Music 201-202 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.

Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. 4 sem. hrs.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs.

Methods 303-304 Courses of study for high schools and normal schools.

Material for Chorus, Glee Club, and Orchestra.

Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs.

Observation—Directed Teaching 301-302 Observation. During the second semester, students teach 90 clock hours in schools under supervision. 4 sem. hrs.

Methods—Instrumental 301-302 Class management and administration. The technique of teaching homogeneous and heterogeneous classes. The use of state free materials and recently published methods. Problems of organizing scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management. 4 sem. hrs.

Methods—Piano 305-306 Instruction in teaching primary grade piano classes—Methods and Materials. 4 sem. hrs.

Methods—Piano 307-308 Instruction in private piano teaching. Methods and Materials. 4 sem. hrs.

Orchestration 301-302-A Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 4 sem. hrs.

Orchestration 301-302-B This course is intended for students majoring in composition. Analytical study of orchestral scores from the viewpoint of instrumental combinations. Text: Principles of Orchestration by Rimsky-Korsakov.
4 sem. hrs.

Orchestration 303-304 Continuation of preceding course. Intended for students majoring in composition. 4 sem. hrs.

Practice Teaching I-II In the Junior and Senior years students majoring in applied music, instrumental or vocal, are trained as teachers. They receive normal training in their respective field and will do practice teaching under guidance and supervision of their instructor. 2 sem. hrs.

Score Reading I This course is intended for composition students only. Sight reading at the keyboard of 4 part vocal scores. 4 sem. hrs.

Score Reading II Ability to read at sight at the keyboard orchestral scores equivalent to an easy symphony by Haydn.
4 sem. hrs.

Sight Reading 101-102 (Fixed Do System) Sight reading in treble and Bass Clefs. Sight reading in two voices.
3 sem. hrs.

Sight Reading 201-202 Study of and sight reading in the soprano, alto and tenor clefs. Changing of clefs.
2 sem. hrs.

Sight Reading 301-302 Study of the Mezzo-Soprano and Barytone clefs. Sight reading in seven changing clefs.
2 sem. hrs.

SPECIAL COURSES

LITURGICAL MUSIC

101 Gr. S. 102 Gr. S. Gregorian Music: Notation, Modes, Literature of Church Music, Singing..
2 sem. hrs.

201 Gr. S. 202 Gr. S. Methods: Comparative study of various methods such as, Tone and Rhythm Series, Justine Ward, The Catholic Music Hour, etc. Teaching Gregorian Chant in Parochial Schools, Conducting. 2 sem. hrs.

INTRODUCTORY COURSES

001 M Elementary Theory: Clefs, Notation, time, scale formations, key signatures, intervals, chord formation. 3 sem. hrs.

002 M Ear Training: Recognition of intervals, easy melodic and rhythmic dictation. 3 sem. hrs.

003 M Elementary Sight Singing. 3 sem. hrs.

011 M Instrumental training. 6 sem. hrs.

012 M Vocal training. 6 sem. hrs.

REQUIREMENTS FOR THE DEGREE IN COMPOSITION

A student who wishes to enter the department of Composition must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department, show decided musical talent, creative ability, and satisfy the following prerequisites:

Sight Reading	201-202
Ear Training	201-202
Harmony	201-202
Keyboard Harmony	201-202

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for orchestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

PART II

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The Curricula leading to the Degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

For all types of Music Instructors the entrance requirements in Theoretical Music consist of the knowledge of the Rudiments of Music including Scales, Intervals, Measures and Note and Rest Values.

In applied Music, for the Vocal Supervisior an acceptable Singing Voice is necessary, while no previous Voice Training is necessary. Some vocal experience is preferable.

For all applicants, regardless the type of study in the field of Music Education, must have acquired Pianistic ability equal to at least to Grade 11.

Voice, Piano and all principal instruments must be taken in private instruction. All Secondary instruments are given in Class instruction.

The applicant for the Instrumental Supervisors Course must already have attained the degree of proficiency in the principal instrument of his choice, equal to a minimum level of the third grade.

N. B. With a principal string instrument the Secondary instruments must be Woodwind, Brass and Percussion.
If the principal instrument, Clarinet, Oboe, or Bassoon, the Secondary Woodwind instrument must be Flute, the Brasses, Trumpet, and Trombone.
If the principal instrument is Flute, the Secondary Woodwind instrument must be Clarinet, possibly Oboe or Bassoon, the brasses Trombone and Trumpet.
If the principal instrument is Flute, the Secondary Woodmust be French Horn and Trombone, the Woodwind, Flute and Clarinet.
If the principal instrument is Trombone the minor Brass instruments must be Trumpet and French Horn, the Woodwinds, Flute and Clarinet.
If the principal instrument is French Horn, the minor Brass instruments must be Trumpet and Trombone.
The minor Woodwind instruments must be Flute and Clarinet.

DETAILED PROGRAMS OF STUDIES

MAJOR: MUSIC EDUCATION

VOCAL SUPERVISION

COURSES

Freshman Year	Sem. Hrs.
Voice, Grade I	4
*Piano, Grade III	2
Chorus	2
Sight Reading 101-102	3
Ear Training 101-102	3
Harmony 101-102	4
Appreciation 101-102	2
English En. 101-102	6
Algebra Mt. 101 (c)	3
Pl. Trign. Mt. 105 (c)	3
Moral Guidance—Apologetics Rl. 101-104	4

Sophomore Year	Sem. Hrs.
Voice, Grade II	4
Piano, Grade IV	2
Chorus	2
Sight Reading 201-202	3
Ear Training 201-202	3
Harmony 201-202	4
English En. 201-202	6
Biology Bl. 101 (c)	4
History (USA) Hs. 201 (c)	3
The Creed. Channels of Redemption Rl. 201-202	4

Junior Year	Sem. Hrs.
Voice, Grade III	4
Piano, Grade V	2
Chorus	2
History of Music 201-202	4
Physics Ph. 201-203B, 202-204B	8
Physical Education Ped. 185-186-187 (c)	4
Educational Psychology Ed. 333	3
History of Education Ed. 310	3
Sociology Sl. 101-102 (c) or Religion 301-302	6

Senior Year	Sem Hrs.
Voice, Grade IV	4
Chorus	2
Form and Analysis	4
Conducting I-II	2
Orchestration 301-302	4
Physical Education Ped. 188-189 (c)	4
Observation and Teaching 301-302	4
Grade Methods 301-302	4
High School Methods 303-304	4
Education 303-304	4
Sociology-Religion 305-306	4

*Prerequisite: Piano, Grade II.

MAJOR: MUSIC EDUCATION
INSTRUMENTAL SUPERVISOR
Band or Orchestra

COURSES

Freshman Year	Sem. Hrs.
Prin. Band or Orchestra Instrument, Grade IV	3
*Minor Instrument	2
**Piano, Grade III	2
Orchestra or Band	2
Sight Reading, 101-102	3
Ear Training, 101-102	3
Harmony 101-102	4
Appreciation 101-102	2
English En. 101-102	6
Algebra Mt. 101 (c)	3
Pl. Trign. Mt. 105 (c)	3
Moral Guidance and Apologetics Rl. 101-104	4

Sophomore Year	Sem. Hrs.
Prin. Band or Orchestra Instrument, Grade V	3
Minor Instrument	2
Minor Instrument	2
Piano, Grade IV	2
Orchestra or Band	2
Sight Reading 201-202	3
Ear Training 201-202	3
Harmony 201-202	4
English En. 201-202	6
Biology Bl. 101 (c)	4
History (USA) Hs. 201 (c)	3
The Creed. Channels of Redemption Rl. 201-202	4

Junior Year	Sem. Hrs.
Principal Instrument, Grade VI	3
Minor Instrument	2
Orchestra or Band	2
History of Music 201-202	4
Physics Ph. 201-203B, 202-204B	8
Physical Education Ped. 185-186-187	4
Educational Psychology Ed. 333	3
History of Education Ed. 310 (c)	3
Sociology Sl. (c) 101-102 or Religion 301-302	6

Senior Year	Sem. Hrs.
Principal Instrument, Grade VII	3
Percussion	2
Orchestra or Band	2
Form and Analysis 301-302	4
Conducting I-II	2
Orchestration 301-302	4
Physical Education Ped. 188-189	4
Instrumental Methods and Materials 301-302	4
Observation and Teaching 301-302	4
Education 303-304	4
Sociology (c) Religion 305-306	4

*Prerequisite: Principal Instrument Ability, Grade III.
**Prerequisite: Piano Ability, Grade II.

MAJOR: MUSIC EDUCATION

PIANO SUPERVISOR

COURSES

Freshman Year	Sem. Hrs.
*Piano, Grade III	4
Chorus	2
Sight Reading 101-102	3
Ear Training 101-102	3
Harmony 101-102	6
Appreciation 101-102	2
English En. 101-102	6
Algebra Mt. 101 (c)	3
Pl. Trign. Mt. 105 (c)	3
Moral Guidance—Apologetics—Rl. 101-104	2

Sophomore Year	Sem. Hrs.
Piano, Grade IV	6
Chorus	2
Sight Reading 201-202	3
Ear Training 201-202	3
Harmony 201-202	6
English En. 201-202	6
Biology Bl. 101 (c)	4
History (USA) Hs. 201 (c)	3
The Creed, Channels of Redemption—Rl. 201-202	2

Junior Year	Sem. Hrs.
Piano, Grade V	6
Chorus	2
History of Music 201-202	4
Physics Ph. 201-203B, 202-204B	8
Sociology Sl. 101-102	6
Physical Education Ped. 185-186-187 (c)	4
Educational Psychology Ed. 333	3
History of Education Ed. 310 (c)	3
Sociology-Religion 301-302	2

Senior Year	Sem. Hrs.
Piano, Grade VI	6
Chorus	2
Form and Analysis, 301-302	4
Conducting I-II	2
Orchestration 301-302	4
Physical Education Ped. 188-189 (c)	4
Piano Class Methods 305-306	4
Piano Special Methods and Literature 307-308	4
Observation and Teaching 301-302	4
Sociology-Religion 305-306	4
Education (c) 303-304	4

*Prerequisite: Piano Ability, Grade II.

DESCRIPTION OF COURSES REQUIRED IN APPLIED MUSIC

A. Major Band Instruments

Brass 1, 2, 3, 4, 5, 6, 7, 8 Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds 1, 2, 3, 4, 5, 6, 7, 8 Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes; in addition, the playing of new materials submitted for performance in the Loyola Clinic Ensemble, together with studies in proper position, breathing, tone production, attack and release.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

For Description of the Courses in theory required for the degree of B. Music. Edu. See Page 22.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

The Arts and Sciences subjects required for the degree of Bachelor in Music Education are listed on Pages 33-34-35.

SUMMER SESSION 1947

June 9 to August 31, 1947

Courses Offered

001 M	Elementary sight-singing. Mon., Tue., Wed., Thu., 10:00 A. M.—10:50 A. M.	3 sem. hrs.
002 M	Elementary ear-training. Mon., Tue., Wed., Thu., 10:50 A. M.—11:40 A. M.	3 sem. hrs.
003 M	Essentials of Music Theory. Mon., Tue., Wed., Thu., 11:40 A. M.—12:30 M.	3 sem. hrs.
302	Orchestration and Instrumentation.	2 sem. hrs.
102	Solfege. Mon., Wed., 10:00 A. M.—11:00 A. M.	1½ sem. hrs.
102	Dictation. Tue., Thu., 10:00 A. M.—11:00 A. M.	1½ sem. hrs.
102	Harmony. Fri., 10:00 A. M.	1 sem. hr.
	Instrumental Music (Piano, Voice, Brass, Strings, Wood Wind, Percussion).	3 sem. hrs.
	24 private lessons of a half hour with teachers selected by students with the approbation of the Dean.	
	Liturgical Music	2 sem. hrs.
101-102	English.	3 sem. hrs.
101-102	Modern language.	3 sem. hrs.

TUITION AND FEES

Matriculation Fee		$ 5.00
Registration Fee		5.00
Library Fee		1.00
Instrumental Fee (depending on teacher selection) $72.00 or $68.00 or $59.00 or $41.00		
Courses 001 M, 002 M, 003 M	Each	40.00
Arts and Sciences Courses	per sem. hr.	5.00
Courses in Harmony, Solfege, Dictation		65.00

DEGREES CONFERRED

COLLEGE OF MUSIC

Summer 1945

BACHELOR OF MUSIC EDUCATION

Fannie May Hart
Sister Mary Basil Hosheit
Alphonse John Guma
Wanda Rita St. Romain

Fall 1945-1946

BACHELOR OF MUSIC EDUCATION

Curtis Louis Peranich

Spring 1945-1946

BACHELOR OF MUSIC

Wilma Wilson Barry (*Cum Laude*)
Gloria Rita Bergeron
William Henry Bowers
Marietta Muhs (*Cum Laude*)

BACHELOR OF MUSIC EDUCATION

Mary Beatrice Mattingly

REGISTER OF STUDENTS

Year 1945-1946

Assunto, Jacinto	Louisiana
Barchard, Frank	Louisiana
Barry, Wilma	Louisiana
Bayer, Mildred	Louisiana
Belletto, Alphonse	Louisiana
Benson, Jerome Jos.	Louisiana
Bergeron, Gloria	Louisiana
Black, Dorothy Mrs.	Tennessee
Blanke, Eugene	Louisiana
Boone, Doris	Louisiana
Boudreaux, Wallace	Louisiana
Bowers, William	New York
Breaux, Marc Charles	Louisiana
Brockhoeft, Burton	Louisiana
Brunet, Rene	Louisiana
Bologna, Betty	Texas
Campbell, Harold	Louisiana
Campo, Irene	Louisiana
Carey, Bernard	Louisiana
Carloss, William	Louisiana
Carubba, Mike	Louisiana
Cassanova, Francis	Mississippi
Chauvin, Betty	Louisiana
Christoffer, Mathias	Washington, D. C.
Cinquingranno, Salvador	Louisiana
Claret, Ora	Louisiana
Clesi, Francis	Louisiana
Cormier, Lester	Louisiana
Crane, Harold	Louisiana
Crosby, Richard	Louisiana
Crumley, Kenneth	Louisiana
D'Amico, Lewis	Louisiana
Davis, Charles	Louisiana
deKay, Beverley	Louisiana
de la Houssaye, Edna	Louisiana
Dowling Rhodora	Louisiana
Duvic, Henry	Louisiana
Escude, Lionel	Louisiana
Fant, William	Louisiana
Fenasci, Emile	Louisiana
Feugas, Patricia	Louisiana
Feux, Henry	Louisiana
Gondolfi, Anthony	Louisiana

Golden, Ione	Louisiana
Goodspeed, Marie	Louisiana
Guastella, Anna	Louisiana
Haar, SR. M. Immaculata, O. S. B.	Louisiana
Hammock, Lionel	Louisiana
Hawes, Hilda F.	Louisiana
Hermann, Paul J.	Louisiana
Hillery, Hortense	Louisiana
Huber, Erna	Louisiana
Huete, Ernest	Louisiana
Ivins, Joseph J.	Louisiana
Joseph, Raymond	Louisiana
Kennedy, Mark W. Jr.	Louisiana
Kelly, Fr.	Louisiana
Kerr, Helen	Louisiana
Kingsmill, William	Louisiana
Kircheval, Robert	Louisiana
Klamka, Zelda	Louisiana
Law, Anne	Mississippi
Lannegrasse, Vernon	Alabama
Lansford, Louis	Louisiana
Leaumont, Helen	Louisiana
LeBlanc, Ronald	Louisiana
Levine, Edward	Louisiana
Lewis, Joseph	Louisiana
Lorio, Lawrence	Louisiana
Lubritz, Coleman	Louisiana
Lusso, Lucille	Louisiana
Mandry, Joseph G.	Louisiana
Marchese, Vincent	Louisiana
Marphis, Rosemary	Louisiana
Martin, Benjamin B.	Louisiana
Mattingly, Beatrice	Louisiana
Mendelson, Stanley J., Jr.	Louisiana
Merritt, Evelyn	Louisiana
Montz, Betty	Louisiana
Moreno, Elizabeth	Louisiana
Moreno, Sr. Gloria, S. S. E.	Arizona
Moussa, Meyer	Louisiana
Muhs, Marietta	Louisiana
Nami, Maebress	Louisiana
Nicoll, Marie Louise	Louisiana
O'Neal, George	Louisiana
Pagano, Salvador	Louisiana
Parkhouse, Edward	Louisiana
Parton, Kenton J.	Texas

Peranich, Curtis	Mississippi
Person, James	Louisiana
Peterson, George	Louisiana
Pico, Dorothy	Louisiana
Quinlisk, Catherine	Illinois
Radosta, Vircinia	Louisiana
Raymond, Leonard	Louisiana
Richardson, Francis	Louisiana
Robert, Cyril J.	Louisiana
Robert, James	Louisiana
Robichaux, Emile	Louisiana
Robichaux, Shirley	Louisiana
Rosenthal, Shirley	Louisiana
Russell, Emmett	Louisiana
Sacco, Joseph	Louisiana
Sadlier, Ronald	Louisiana
Sendker, Sr. Mary Helen	Louisiana
Seymour, Gloria	Louisiana
Sitren, Samuel	New York
Smith, Rudolph	Louisiana
Soyez, Albert	Louisiana
Stabinsky, Kohlman	Louisiana
Staunton, Dorothy	Mississippi
Sykes, Patricia	Louisiana
Taleton, Richard	Louisiana
Tate, Jean	Alabama
Teljelo, Suzette	Louisiana
Terry, Emile	Louisiana
Thomas, Yvonne	Louisiana
Toca, Clem Emile	Louisiana
Tumminello, Mario	Louisiana
Valentino, Rudolph	Louisiana
Vilac, Fay	Louisiana
Wachter, Sr. Praxedes	Louisiana
Wade, Norman Taylor	Tennessee
Watson, Betty	Louisiana
Zito, Philip	Louisiana